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Henry W. Savage
Offers
The New
Musical Comedy

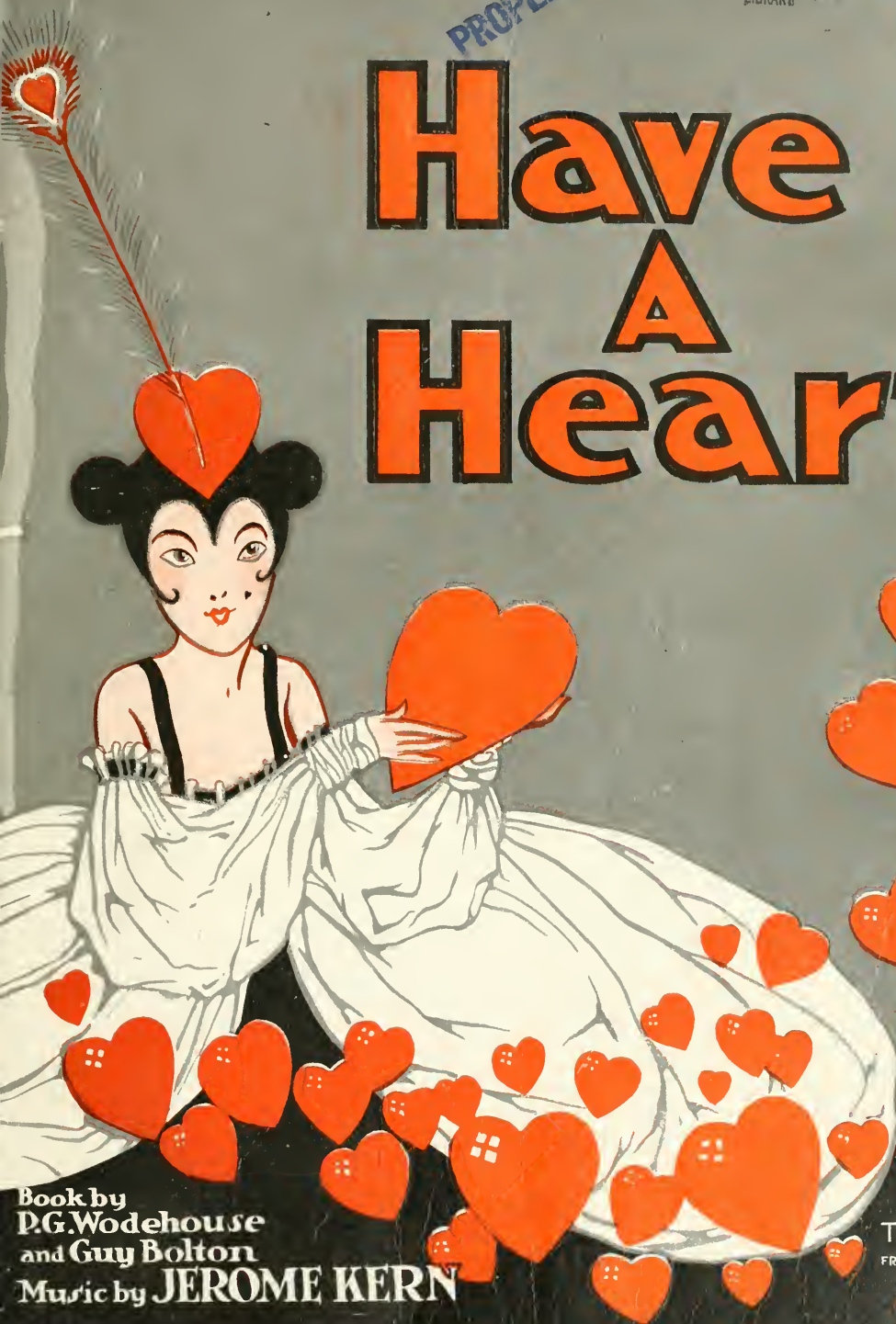
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1

Have A Heart



Book by
D.G. Wodehouse
and Guy Bolton
Music by **JEROME KERN**

T. B. HARMS
AND
FRANCIS, DAY & HUNTER
NEW YORK

Henry W. Savage Offers
The New Musical Comedy

HAVE A HEART

Book and Lyrics by
GUY BOLTON and P. G. WODEHOUSE

Music by
JEROME KERN

Staged by
Edward Royce

VOCAL SCORE

2500
TWO DOLLARS

NEW YORK
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CHARACTERS

(In the order of their appearance)

HENRY, the elevator boy at Schoonmaker's. Billy B. Van
TED SHELTON. Donald Macdonald
LIZZIE O'BRIEN. Marie Hollywell
DETECTIVE BAKER, of the Blueport Police Eugene Keith
RUTHERFORD SCHOONMAKER, proprietor of the Schoonmaker Department Store Thurston Hall
CAPTAIN CHARLES OWEN Roy Gordon
PEGGY SCHOONMAKER Margaret Romaine
MRS. PYNE, Peggy's aunt. Flavia Arcaro
MATTHEW PYNE James Bradbury
DOLLY BRABAZON Louise Dresser
YUSSUF, the entertainer Joseph del Puente
MAITRE D'HOTEL Eugene Revere

Shoppers Misses Rosalie Mellette, Helyn Eby, Charmion Furlong, Dazie Burton, Anne
Sands, Grace Du Bois, Annette Besuden, Margaret Fritts.

Salesgirls—Misses Doris Predo, Martha Parsons, Alice Maurice, Mabel Guilford, Marie
Hollywell, Helen Lane, Belle Bowman, Helen Donohue.

Men—Messrs. William Deacon, Will Smith, Paul Mountaney, Bert Pullaney, Roy Wells,
Will Cobb, Earl Jordon, Walter Burke, Jules Rigoni, Arthur Eley.

SYNOPSIS OF SCENES

ACT I.

Lingerie Room at Schoonmakers.

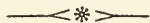
ACT II.

SCENE 1—Lounge of the Ocean View Hotel. Night.

Curtain will remain down half a minute to denote lapse of time.

SCENE 2—The Same. Next morning.

Place—Blueport, R. I. Time—The Present.



Musical Numbers

Conductor, Gustave Salzer

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ACT I.

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Have A Heart.

Selection.*

JEROME KERN.
arr. by Chas. Miller.

Allegro brillante.

Piano.

The first system of the piano score for 'Have A Heart.' It is in 2/4 time with a key signature of two sharps (F# and C#). The right hand starts with a melody marked *mf* and *poco a poco cresc.*, while the left hand provides a bass line marked *sfz*. The system concludes with a *f* dynamic and *sfz* marking.

The second system continues the piano score. The right hand features a melodic line with a *sfz* marking, and the left hand has a bass line marked *ff*. The system ends with a *sfz* marking.

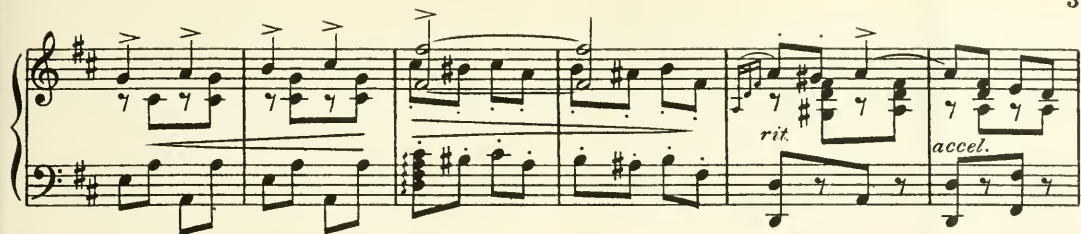
The third system of the piano score. The right hand has a melodic line marked *sfz*, and the left hand has a bass line marked *sfz*. The system concludes with a *rall.* (rallentando) marking.

"The Bright Lights"

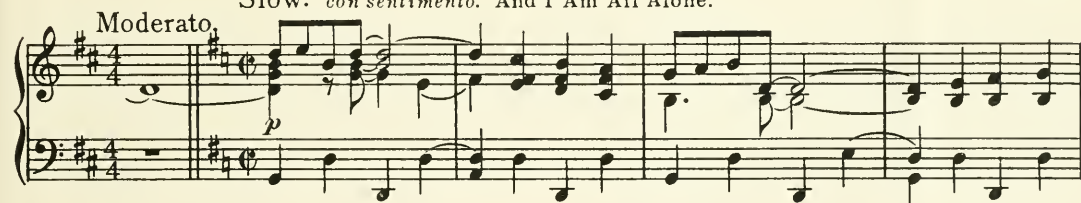
The first system of the piano score for 'The Bright Lights.' It is in 2/4 time with a key signature of two sharps. The right hand has a melodic line marked *f rit.*, and the left hand has a bass line marked *accel.*. The system concludes with a *a tempo.* marking.

The second system of the piano score for 'The Bright Lights.' The right hand has a melodic line marked *a tempo.*, and the left hand has a bass line marked *a tempo.*. The system concludes with a *rit.* (ritardando) marking.

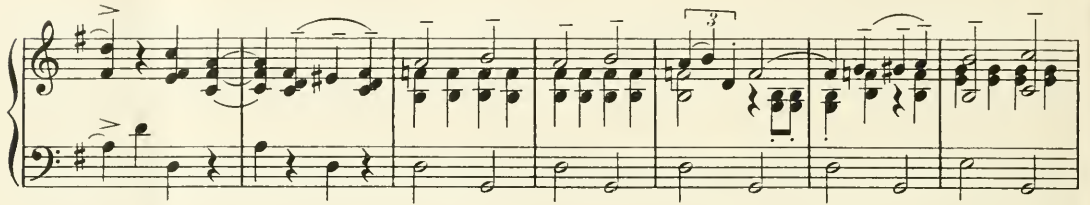
* NOTE: This Selection is identical with the one published for orchestra and both may be played together.



Slow. *con sentimento*. "And I Am All Alone"



(with expression,)

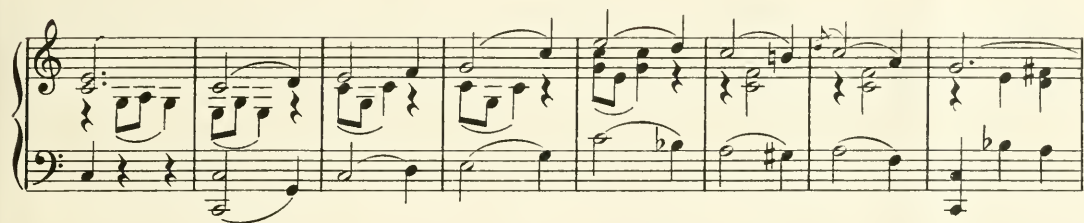


Valse resolutio.

12

"I'm So Busy."



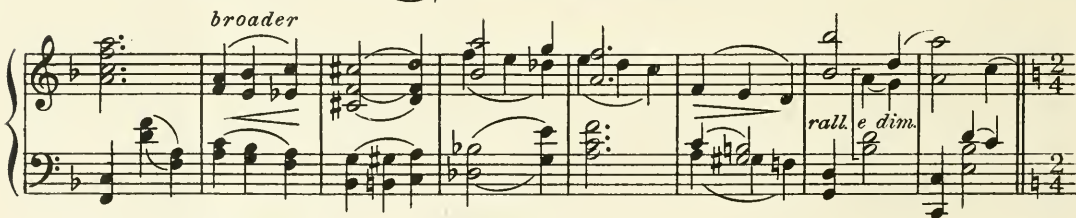


Allegretto. *Grazioso.* "The Road That Lies."



Valse moderato.





This musical score is for a selection titled "Have A Heart. Sel." and is page 7 of a larger work. It is written for piano in G major and 2/4 time. The score consists of six systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*sfz*) dynamic. The second system features a key signature change to one sharp (F#) in the treble staff. The third system includes a key signature change to two flats (Bb and Eb) in the bass staff. The fourth system continues in two flats. The fifth system contains performance directions: *rall.* (rallentando) and *molto rit.* (molto ritardando). The sixth system begins with the tempo marking *Allegro.* and concludes with a double bar line and repeat signs. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Slow "You Said Something"

p-f 2nd time a little faster

rall.

a tempo.

$\text{♩} = 2$ Moderato

Allegro moderato "Honeymoon Inn."

The musical score is written for piano and consists of six systems of staves. The first system begins with a tempo marking of $\text{♩} = 2$ Moderato and a key signature of one sharp (F#). The time signature is 2/4. The first system includes a triplet of eighth notes in the right hand, marked with a '3' and a 'rall.' (rallentando) instruction. The second system begins with an 'Allegro moderato' tempo marking and a 'mf' (mezzo-forte) dynamic, followed by a 'cresc.' (crescendo) instruction. The score continues with various musical notations, including trills, slurs, and dynamic markings. The final system concludes with a double bar line and a key signature change to one flat (F).

Moderato pomposo 'Napoleon



Grandioso "And I Am All Alone"

The musical score is written for piano in G major, 2/4 time. It consists of six systems of staves.

- System 1:** Features a grandioso tempo. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *ffz*.
- System 2:** Continues the grandioso section with similar textures and dynamics.
- System 3:** Includes triplet markings in both hands.
- System 4:** Continues the grandioso section.
- System 5:** The tempo changes to *rall.* (rallentando). The music becomes more spacious, with longer note values and dynamic markings like *riten. molto* and *fff*.
- System 6:** The tempo changes to *Allegro assai*. The right hand features a series of chords marked *accel.* (accelerando), while the left hand continues with eighth-note accompaniment. Dynamics include *ffz*.

Shop.

(Entrance of Salesgirls.)

Words by
P. G. WODEHOUSE.

JEROME KERN.

Moderato.

Piano.

f

dim.

p

pp

SALESGIRLS.

It's time that we were firm and lodged a strong com-

mf

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UNIS.

plaint, This sort of thing would try the

tem - per of a saint. We snatch a

min - ute off, to ease the cru - el strain.

And some - one comes a - long, And makes us work a - gain. Yes

Refrain.

That's the way! It's al-ways the same, Ev - 'ry

day, It's al-ways the same. Our lit-tle chats, we

have to stop. When we hear some - one shout-ing

"Shop!" We're op-pressed, it's sim-ply not right,

Get no rest from morn-ing till night. It's a - bore, this

serv-ing in a store. Don't think we can stand it much more.

Sva..... *dim.* *p*

I'm So Busy.

Words by
SCHUYLER GREENE
and
P. G. WODEHOUSE.

Music by
JEROME KERN.

Piano.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The left hand plays a bass line in 3/4 time, starting with a bass clef and a key signature of one sharp (F#). The melody features eighth and sixteenth notes, while the bass line is primarily quarter notes.

The piano accompaniment for the first line of the song. The right hand plays a melody with eighth and sixteenth notes, and the left hand plays a bass line with quarter notes. The key signature remains one sharp (F#).

I've al - ways said that the man I would
Don't be de - ceived, if you've ev - er be -

The vocal melody and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#).

wed must be one who would work all the
lieved that my taste for hard la - bor is

The vocal melody and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#).

time. _____ One with am - bi - tion, Who'd
small. _____ Sti - fle the lurk - ing I -

The first system of the musical score. The vocal line (treble clef) begins with a half note 'time.' followed by a half note 'small.' and then a series of eighth notes. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, both in a key with one sharp (F#).

make it his mis - sion, to win a po -
dea that I'm shirk - ing, I nev - er stop

The second system of the musical score. The vocal line continues with the lyrics 'make it his mis - sion, to win a po -' and 'dea that I'm shirk - ing, I nev - er stop'. The piano accompaniment continues with a steady rhythm.

si - tion sub - lime. One
work - ing at all. I

The third system of the musical score. The vocal line has a long note for 'si - tion sub - lime.' followed by a rest and then 'work - ing at all.' The piano accompaniment features a triplet of eighth notes in the right hand.

whose chief plea - sure would be make - ing a
may have loafed in the past, But I am

The fourth system of the musical score. The vocal line continues with 'whose chief plea - sure would be make - ing a' and 'may have loafed in the past, But I am'. The piano accompaniment continues with a steady rhythm.

for - tune for me; One who would toil all the
bus - y at last, I've found em - ploy - ment and

This system contains the first two staves of music. The vocal line is in G major, 2/4 time, with a key signature of one flat (F major). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are written below the vocal staff.

day, Down in the mar - ket and say:
I'm work - ing a - way all the time.

This system continues the melody. The piano accompaniment includes a crescendo leading to a section marked with a forte 'f' dynamic. The lyrics are written below the vocal staff.

Refrain.

Liz - zie, Liz - zie I'm so bus - y, Don't know what to
Liz - zie, Liz - zie I'm so bus - y, Bus - y lov - ing

This system contains the first two staves of the refrain. The piano accompaniment features a steady eighth-note bass line and chords. The lyrics are written below the vocal staff.

do. _____ Good - by dear, I'm off to the
you. _____ That's the job that suits me the

This system contains the final two staves of the refrain. The piano accompaniment continues with the same eighth-note bass line and chords. The lyrics are written below the vocal staff.

street,
best,

Can't stop now I'm cor - ner - ing wheat.
Though I nev - er get an - y rest.

This system contains the first two staves of music. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff.

I shall keep on till I'm diz - zy till the
I shall keep on till I'm diz - zy But I

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

deal goes through. _____ Liz - zie I'm so
shant get through. _____ Liz - zie I'm so

This system contains the third and fourth staves of music. The lyrics continue across the vocal staff, with some words aligned with specific notes or rests.

bus - y I'm mak - ing a pile for you. _____
bus - y So won't you get bus - y too. _____

This system contains the final two staves of music on the page. The piano accompaniment features a more active bass line in the final measures, ending with a double bar line.

Have A Heart.

Words by
P.G. WODEHOUSE.

Music by
JEROME KERN.

Allegro.

Piano.

A girl in a de - part - ment store has quite a wretch - ed
Each girl in my em - ploy - ment on ar - riv - ing in the

time of it. I should - nt care to have her job my -
morn - ing is Pro - vid - ed with re - fresh ments on a

self. It seems to me a fool - ish way To
tray. It costs but lit - tle to sup - ply Dill

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have to spend the whole damn day, Stuck up be - hind A
pick - les and Mar - tini' - s dry, Which put her in A

coun-ter haul-ing what-nots off the shelf, I hate your strict em -
mood to face the la - bors of the day. If la - ter she should

ploy-ers who are nut - ty a - bout dis - ci - pline, Who
be fa-tigued, she tot - ters to the read - ing room Or

run a store with pun - ish-ment and fine. Why
stag-gers to a mov - ing pic - ture show, Or

pick on some poor lit-tle thing Who's been out all night tan-go-ing, Be -
in the Rest Room she may get a so-da and a cig-a-rette; These

cause she gets to work at one o - 'clock in - stead of nine.
sim - ple acts of kind-ness mean a lot to her you know.

Refrain.

Have a heart! Have a heart! Re -
Have a heart! Have a heart! Re - col -

mem-ber she is hu-man just like you. Would - n't
lect a sales-girl is - n't a ma - chine. Ev - 'ry

you re - gard with loath - ing, Hats and coats and un - der -
day with much com - plete - ness, I am scat - t'ring light and

cloth - ing, If you had - nt got to bed till half - past
sweet - ness, So she gets a chance to rest her ach - ing

two? A shop - girl in the ci - ty is de -
bean. I'm lead - er of the move - ment for ef -

serv - ing of your pi - ty, Of pleas - ure life for
fect - ing an im - prove - ment, The bat - tle flag of

her is not a whirl. So I'm mak-ing it my
free-dom I un-furl. She grows wea-ry show-ing

mis-sion To im-prove her sad con-di-tion, And like
cor-sets, If she nev-er lies down or sits, So like

rit. Heav-en, I pro-ject the work-ing girl.
rall. Heav-en, I pro-ject the work-ing girl.
a tempo.

1 2
rit.
D.S.

Look In His Eyes.

Words by
HERBERT REYNOLDS.

Music by
JEROME KERN.

Allegro moderato.

Piano.

In the game of love, the points that count are

sub - tle - ty and fi - nesse. Not crude dis - plays of your

men - tal craze that ad - ver - tize dis - tress! A

rip - pling laugh and a fund of chaff, with nev - er the sound of
sighs! — And all else a - bove, if you'd win at love, Al-ways

Valse lente.

look — in your part - ner's eyes! —

Refrain.

Valse lente con espressione.

Look in his eyes, Look in his eyes, Take my ad -

vice and be wise. ——— Hints that you need, in your

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'vice and be wise. ——— Hints that you need, in your'.

plans to suc - ceed! Plain - er than print you'll be a - ble to

The second system of the musical score. The vocal line continues with the lyrics 'plans to suc - ceed! Plain - er than print you'll be a - ble to'. The piano accompaniment features chords and moving lines in both hands.

read. Look in his eyes, Look in his eyes, If

The third system of the musical score. The vocal line includes the lyrics 'read. Look in his eyes, Look in his eyes, If'. The piano accompaniment has a more active texture with arpeggiated figures.

love an - y - where in them lies! ——— With -

The fourth system of the musical score. The vocal line concludes with 'love an - y - where in them lies! ——— With -'. The piano accompaniment features a prominent harp-like texture in the right hand, indicated by the word 'Harp' written above the staff.

(Bouche fermée.)

out an-y doubt, it is bound to peep out. Umm, Umm, Umm, —

Valse. Brillante.

—Through his eyes! — In the dance, — there's your

chance, — then the stage is all set for the play! —

With his arm 'round your waist, you are

pro-per-ly placed for sur - vey! — Your ro - mance, — may ad-

vance, — To the thought of the trousseau you'll buy!

And you're plan-ning the house. To a rhythm by

Strauss! — As you watch — the love - light in his

*molto espress.
pressando.*

poco

eyes. Look in his eyes,

a poco. rall. mf

Look in his eyes, Take my ad - vice and be wise.

CHORUS.

SOP.
ALTO.
TEN.
BASS.

Hints that you need in your plans to suc - ceed. Plain - er than
Hints that you need to suc - ceed. Plain - -

print you'll be a - ble to read. his eyes,
er than print you can read. Look in his eyes.

SOLO.

cresc.

Look in his eyes And if love an - y - where in them lies.

Harp.

SOLO.

With - out an - y doubt it is bound to peep

out, Umm, Umm, Umm, through his eyes.

(Bouche fermée.)

through his eyes. his eyes.

his eyes.

rall. *morendo.* *Fine.*

And I Am All Alone.

Music by
JEROME D. KERN.

Allegretto.

VOICE.

Morn-ing and night — I find no rest from the pain —

Piano.

mp

— That comes be - cause I can't for - get you —

— All of the time — you come to haunt me a - gain —

— Just as you were when first I met you, I see you

pp

Refrain.

33

there ————— Just as you used to be — so sweet and

fair, ————— You stand and gaze at me. — Your form is

girl - ish in its slen - der - ness ————— You've got a

moth - er's smile of ten - der - ness. ————— I hear your

laugh, ——— it's like an A - pril morn. — I see you

weep ——— a ti - ny pearl is born — I breathe your

name, And find the vis - ion has flown. —

And I am all a - - lone. —

I'm Here Little Girls I'm Here

35

Words by
P. G. WODEHOUSE

Music by
JEROME D. KERN

Piano. *mp*

The musical score is written for piano and voice. The piano part is in 2/4 time, key of D major, and starts with a mezzo-piano (*mp*) dynamic. It features a mix of eighth and sixteenth notes, with some chords. The vocal parts enter in the third system. The Girls' part has lyrics: "GIRLS Ah there! little boy, Ah there!". The Ted part has lyrics: "(Ted) La-dies, I'm here just to be good to you, So will you With all our". The Girls' part has lyrics: "(Girls) Life, for us, is quite the re-verse of gay". The score ends with a "Fine" marking.

GIRLS Ah there! little boy, Ah there!

(Girls) That's true. _____
(Ted) No play? _____

(Ted) La-dies, I'm here just to be good to you, So will you
(Girls) Life, for us, is quite the re-verse of gay With all our

Fine

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(Girls) There's one thing we'll call your at-ten-tion
(Ted) I must own it does seem a tri-ble

(Ted) Say if there is an-y-thing I can do.
(Girls) Jacks and Freds and Bil-lies so far a-way.

to.
gray.

(Girls) Oh you. _____
(Ted) I say. _____

(Ted) I'll cor-rect it, if you will give the clue. (Ted) Re-ly on
(Girls) No a-muse-ment, think of it, all the day! (Ted) If that is

(Girls) We need, as
(Girls) Well find you

me. A friend and help-er, I want to be.
so, it seems to me that I'm not de-trop.

you will, no doubt, a - gree A lot of cheer-ful so-ci-e - ty.
such a re - lief, you know, When things have start-ed to get too slow.

(Ted) I
(Ted) Oh

(Girls) Yes, our
(Girls) You're the
quite un - der - stand. Leave that to me; I'll just make a note, you see.
yes, we'll have lots of fun, although Most care - ful how far we go.

life is rath - er flat.
nic - est man in town.

(Girls) Will you
(Girls) If we

(Ted) Let me make a note of that.
(Ted) Let me get that jot - ted down.

help if you can? (Ted) When you want a co - sy chat,
gave you a kiss, (Ted) Why, I should-n't e - ven frown.

(Ted) Lad-ies, I'm your man. (Ted) I'll
(Girls) Would it be a miss? (Ted) I

(Girls) Do! Do!
(Girls) Do! Do!

drop in and com - fort that. When ev - er you're feel - ing
want to be good to you. When ev - er you want me

(Girls) Some - times, we feel so lone - ly. If But
(Girls) Some - times we feel de - sert - ed. But
blue. to. (Ted) As I can see.
to. (Ted) That well may be.

you would on - ly. (Ted) I want to be good to
 if we flirt - ed (Ted) I want to be good to

(Ted) Leave that to me.
 (Ted) Leave that to me.

you. Trust me! In fu - ture, I'll be near So please don't get down -
 you. Trust me! In fu - ture, I'll be near If you re - quire flirt -

heart - ed. Bear this in mind: I'm here, lit - tle girls, I'm here.
 ta - tion, Just make a note: I'm here, lit - tle girls, I'm here.

D. C.

Bright Lights

Words by
P. G. WODEHOUSE

Music by
JEROME KERN

Allegretto

Piano

DOLLY

How I
We will

rit. a tempo.

love to go out to some live spot, Where there's
drink the cham-pagne that is fiz - zy, Then, some

HENRY

light, and an or - ches - tra plays. Where you
danc - ing, of course, I'd a - dore. All the

hand the head wait-er a five-spot, Or you don't get a ta-ble for
 peo-ple will whis-per, "Who is he?" When they see me come out on the

DOLLY

days. Where the gowns are all up to the min-ute, And where
 floor. Do you think you could get through some one steps, Or at

HENRY

ev-'ry-things love-ly and gay, And the night's gone be-fore you be-
 danc-ing, are you quite a duncce? It is true that I've nev-er yet

gin it; So you fin-ish things up through the day.
 done steps, But, ah gee! I'll try an-y-thing once!

Refrain

BOTH

Come with me _____ where there are bright lights,

p-f

Where the white _____ lights gleam and glow. _____

Where the fes - - tive u - ka - le - le _____ Tin - gles

gai - ly, let us go. _____ We will sup _____

— with one an - oth - - - er Till the mer -

The first system of the musical score for 'Bright Lights'. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are '— with one an - oth - - - er Till the mer -'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

— ry morn - ing chime. Say good - bye —

The second system of the musical score. The vocal melody continues with the lyrics '— ry morn - ing chime. Say good - bye —'. The piano accompaniment features a more active right hand with moving chords and a left hand with a steady eighth-note bass line.

— to home and moth - - - er, We'll be gone a

The third system of the musical score. The vocal melody continues with the lyrics '— to home and moth - - - er, We'll be gone a'. The piano accompaniment maintains the eighth-note bass line in the left hand and moving chords in the right hand.

long, long time. time.

The fourth system of the musical score, which includes a first and second ending. The vocal melody concludes with the lyrics 'long, long time. time.'. The piano accompaniment features a more active right hand with moving chords and a left hand with a steady eighth-note bass line. The system ends with a double bar line and repeat signs.

The Road That Lies Before.

Words by
P. G. WODEHOUSE.

Duet: Ruddy & Peggy.

JEROME KERN.

Moderato. mf *L.H.*

Piano.

The piano introduction is in 2/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note F#2, then a quarter note E2, and a quarter note D2. The introduction ends with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5.

RUDDY.

If there's noth - ing more to say; If things can't be mend - ed;

The musical notation for Ruddy's first line consists of a vocal melody in the treble clef and a piano accompaniment in the grand staff. The vocal melody is in 2/4 time, marked Moderato. The piano accompaniment is in 2/4 time, marked Moderato. The key signature has one sharp (F#). The vocal melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The piano accompaniment starts with a quarter note G2, followed by a quarter note F#2, then a quarter note E2, and a quarter note D2.

PEGGY.

Well, the chap - ter's end - ed, Let's say good - bye.

The musical notation for Peggy's first line consists of a vocal melody in the treble clef and a piano accompaniment in the grand staff. The vocal melody is in 2/4 time, marked Moderato. The piano accompaniment is in 2/4 time, marked Moderato. The key signature has one sharp (F#). The vocal melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The piano accompaniment starts with a quarter note G2, followed by a quarter note F#2, then a quarter note E2, and a quarter note D2.

RUDDY.

Wait, though, I've some things of yours, I had best re - turn them.

poco più mosso.

The musical notation for Ruddy's second line consists of a vocal melody in the treble clef and a piano accompaniment in the grand staff. The vocal melody is in 2/4 time, marked Moderato. The piano accompaniment is in 2/4 time, marked Moderato. The key signature has one sharp (F#). The vocal melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The piano accompaniment starts with a quarter note G2, followed by a quarter note F#2, then a quarter note E2, and a quarter note D2.

PEGGY. RUDDY.

What! you did - n't burn them? Burn them? not I. These

sou - ve - nirs of you, Were once a lov - er's to - ken, And

now our vows are brok - en, There's on - ly this to

do. *(Slowly.)* This lit - tle glove,

8va. *delicato.*

— which once, you used to wear, — I . now give back to you —

PEGGY. (*Spoken.*) RUDDY.

— *No, keep it!* You used this once to bind your

hair, I'll give it back to you. — *No, keep it!*

PEGGY. (*Spoken.*)

RUDDY.

The love that once you gave me, — I now give back to you —

PEGGY. (*Spoken.*) RUDDY.

No, keep that too. Then our first kiss, — I'll now give

back to you. —

(*They kiss.*)

con tenerezza e estasi.

PEGGY.

Once more, love's path, we'll

ff *mf*

try ——— To - geth - er, you and I, ——— The

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The lyrics are 'try ——— To - geth - er, you and I, ——— The'. The piano part includes a 'dim.' (diminuendo) marking.

road that lies be - fore, ——— Is dark, and

The second system of the musical score. The vocal line continues with the lyrics 'road that lies be - fore, ——— Is dark, and'. The piano accompaniment continues with chords and moving lines in both hands.

hard to see: ——— What - e'er fate holds in store,

The third system of the musical score. The vocal line continues with the lyrics 'hard to see: ——— What - e'er fate holds in store,'. The piano accompaniment continues with chords and moving lines in both hands.

Try it with me, try it with me! ——— What though we

The fourth system of the musical score. The vocal line continues with the lyrics 'Try it with me, try it with me! ——— What though we'. The piano accompaniment continues with chords and moving lines in both hands.

missed it once, _____ We did not un - der -

This system contains the first two staves of music. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

stand. Bet-ter to - day, we know the way, So let us

This system contains the third and fourth staves. The key signature changes to A major (no flats or sharps) and the time signature changes to 3/4. The piano accompaniment includes a crescendo marking over the final measures.

set out hand in hand. Love for our path, a light will

This system contains the fifth and sixth staves. The key signature changes to B major (two sharps). The piano accompaniment includes a crescendo marking and a fermata over the final measure of the vocal line.

make, Shin-ing to guide the steps we take. _____

This system contains the seventh and eighth staves. The key signature changes to C major (no sharps or flats) and the time signature changes to 3/4. The piano accompaniment includes a piano (*p*) marking and a fermata over the final measure of the vocal line.

Dialogue.
con estasi.



Finale Act I.

Words by
P. G. WODEHOUSE.
Vivace.

Music by
JEROME KERN.

Piano.

SOP. & ALTO.
TEN. & BASS.

Just think of it Woo - zy has real - ly e - loped, Poor dear old

Rud - dy has fled _____ He's tak - ing a deuce of a chance,
unis.

unis.

Think of the dance she's going to lead the man af - ter they're wed.

They used to be spliced to each oth - er be - fore,

Mar - vel - ous nerve, the chap shows. Now will they be

wed-ded once more, Or will their life be-come Cou-leur de - Rose?—

Good - ness knows.

Liz - zie, Liz - zie, Quick, get bus - y, Tell us what to do. —

Liz - zie, Liz - zie, Quick, get bus - y, Tell us what to do. —

Liz - zie, Liz - zie, Quick, get bus - y, Tell us what to do. —

Liz - zie, Liz - zie, Quick, get bus - y, Tell us what to do. —

OWEN. (*spoken.*)

LIZZIE.

I can't think what you're a-bout Oh, cut it out!

CHORUS. AUNT-
Liz - zie, Liz - zie, say where is he? What's the good of you? — His

MATTHEW & OWEN.
game, we must be balk - ing, Don't let's stand here talk - ing.

poco press.

CHORUS.
poco più e cresc.

55

First system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has the lyrics: 'Phone up ev-'ry-where, Do some-thing, some-bo - dy! Let's be quiet and'. The piano part is marked *mf.* and features a steady eighth-note accompaniment in the bass and chords in the treble.

Second system of the musical score. The vocal line continues with the lyrics: cool. Don't stand gap-ing there! Can't you do an - y - thing? Don't stand gap - ing. The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth-note figures.

Third system of the musical score. It begins with a vocal line for Henry, marked *HENRY. (Spoken.)*. The lyrics are: Oh! you poor lit - tle fool. Have a heart! *Jimminy Christmas!* Have a heart! Oh! you fool. The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth-note figures.

Gee! you girls are al ways pick ing on a man _____

Don't you see I'm do-ing ev-'ry-thing I can _____ If you'll

(To Aunt.)

kind-ly keep your dis-tance, I might be of some as - sis-tance. Can that Don't you

CHORUS.

"Clar - a Kim-ball Young" stuff be a man! _____ Have a heart!
see I'm do-ing ev-'ry-thing I can? _____

Have a heart! You must go and make in - quir - ies in the

town. ——— You won't find out where your niece is, if you pull the boy to

Tho' they
piec - es; So get in the lift, and let him take you down. ——— They will

fan - cy just as you did, that pur - suit they have e - lud - ed

prob - a - bly have tar - ried at the par - son's to be mar - ried, There are

slips be - tween the lips, though, and the cup. ————— Some - things

happened to the el - e - va - tor! Gol - ly has it stuck? And all the

time it's get-ting lat - er! What a rot - ten piece of luck. You can

cresc. e rit.

fix it if you try boy; Can't you start the thing on "high," boy? Was there

HENRY (*Spoken*)

ev - er such an in - ef - fic - ient pup? Go - ing up! go - ing up!

CHORUS

Unisono

We see them there ————— Just as they

used to be. — A hap-py pair, ————— they go con-tent-ed-ly. —

— The mo-tor hums a mer-ry bri-dal tune — As they be-

gin their sec - ond hon - ey-moon — with-out a care —

— for what may lie be - fore — Re-solved to dare. — What fate may

have in store. — But wheth - er it be good or ill, How ev - er it may

chance, The sun will shine up - on them still, The sun-shine of ro -

mance. What - ev - er fate may bring, Its blows can hold no
What fate may bring, There'll be no

sting. As in the days when he would sing. *Solo* I see you
sting. As when he used to sing.

there _____ Just as you used to be _____ so sweet and

fair, _____ You stand and gaze at me. _____ I breathe your name, and

find the vis-ion has flown _____ *Violin* And I am all a -

lone. _____ *Sva* *pp*

Opening Chorus Act II. And Song.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato.

Piano.

f

cresc.

rit.

Curtain.

Not fast.
GIRLS.

The wea - ry sun has fled, and the day is o'er. —

MEN.

day is.

The moon reigns in his stead o-ver sea and shore.

o'er sea and

The sooth-ing shad-ows fall like a cool ea-ress —

shore. cool ea-

hap - pi - ness —

And dark-ness cov-ers all, bring-ing hap - pi - ness

ress hap - - pi -

ness. Who knows what woes may come to - mor

ness.

row? Sad to - mor - row may be.

But fill your glass - es high, and bid care good - bye.

8va.

To - mor - row is a long way off,

To - mor - - - rows a long way off,

you see.

accel.

Moderato pomposo.
TURK.

Cig - ar - ettes, Cig-ars and cof - fee! Of the

mp

L.H.

L.H.

ver-y fin-est, these! Cig-ar-ettes, Cig-ars and

L.H.

cof-fee! At your ser-vice, if you please! So

GIRLS.

let's be gay, Let soft mu-sic play Be-neath the

mf

ray of moon-light so bright. Though trou-bles may MEN. Re-

Re-

GIRLS. TURK.

Be hap - py to - night. — The

turn with the day,

moon that shines up there, Shines on my na - tive land. My

heart is far a - way in Sam - er - kand. —

GIRLS. MEN. GIRLS. Slowly.

Ee-ah! Ah! Ee-ah! —

dim.

Andante moderato.

TURK.

Long a - go in Sam - ar - kand, such nights I've known. —

In that gar - den when I stand and wait a - lone. —

In the moon-light wan and pale, Sing - ing with the

night - in - gale Su - li - ma, your lov - er stands be -

TURK.

low.
GIRLS.

Show your face and

Oh, that scent - ed gar - den, long a - - go.

BOYS.

let it dim the jeal - ous moon. — With your beau - ty,

turn the night to flam - ing noon. — See how bright - ly

yon-der star Glit - ters down from heav - en's bar; Your bright eyes will

gleam more bright - ly far, My Su - li - ma!

Molto cantabile.

The night - in - gale, Took up the tale.

— We sang to - geth - er there To Su - li - ma, the fair.

Soft breez - es fanned The list'ning land.

While the night - in - gale and I

mp

Sang out our love be-neath a sil - ver sky, When the moon shone

slower. *a tempo.*

down on Sam - ar - kand. The night - in -

GIRLS. MEN.

rit. *f a tempo.*

gale, Took up the tale. We sang to-

mf

geth-er there To Su-li-ma, the fair. Soft breez-es

p *mf*

fanned The list-'ning land.

mf

While the night - in - gale and I

Sang out our love be-neath the sil-ver sky,

slower. pp

When the moon shone down on Sam-ar - kand.

rit.

dim. L.H.

Honeymoon Inn.

Words by
P. G. WODEHOUSE

Music by
JEROME KERN.

Moderato.

VOICE.

Out be - yond the far hor - i - zon,
Hap - py lov - ers there are a - ble

Piano.

mp

There's a place I've not set eyes on, Where a hap - py
To hold hands be - neath the ta - ble, If they're caught em -

hav - en wed - ded lov - ers may win. Cov - ered deep in
brac - ing there is no one to grin. - No one pays the

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hon - ey suck - les, Near a stream that laughs and chuck - les.
least at - ten - tion; Kiss - ing is a great in - ven - tion

Bathed in gold - en sun - shine, Stands the Hon - ey - moon Inn.
Ev - 'ry bod - y does it At the Hon - ey - moon Inn.

Refrain.

Life's al - ways May there, For sweet - hearts who

stray there, A - way from the bus - tle and

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'stray there, A - way from the bus - tle and' are written below the vocal staff. The music features a mix of eighth and sixteenth notes, with some rests and ties.

din. All days are gay there And

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'din. All days are gay there And'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The tempo or mood is indicated by 'din.' (diminuendo).

no days are gray there When you're at the Hon - ey - moon

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'no days are gray there When you're at the Hon - ey - moon'. The piano accompaniment continues with a steady rhythm, featuring some triplet figures in the right hand.

Inn. You live on bread and cheese and

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics 'Inn. You live on bread and cheese and'. The piano accompaniment ends with a final chord. The tempo or mood is indicated by 'Inn.' (ritardando).

kiss - es You know that this is the thing to

do. I'd go and stay there, I'd

spend ev - 'ry day there, If on - ly the way there, I

knew. knew.

It's A Sure, Sure Sign

R. P. WESTON
and
JEROME KERN

Allegretto

Piano

L.H.
mf

sfz
(Hn.)

p Langsam

I've got a book I would-nt lose for an-y-thing. I
This lit-tle verse is in the cause of tem-per-ance, For
Girls, if the beau who wants to make a fuss of you Should

might let you look, but I should hold it tight. It's
drink is a curse, that's why we put it down. Per -
boast of his "dough," his yachts and mo - tor cars. To

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called "Ad - vice to La - dies," it is full of wis - dom's
 haps you don't know when you've had e - nough, and want some
 find out what he real - ly is, is ea - sy if you're

stacc.

pearls; For in - stance, if you're itch - ing in the palm, dear girls,
 more; Well, if you're jug - gling hard boiled eggs at half - past four,
 fly; For in - stance, if for good - night, he just says "Bye - bye!"

Refrain *p-f*

It's a sure, sure sign _____ That you're
 It's a sure, sure sign _____ That your
 It's a sure, sure sign _____ He's a

p *p-f*

com - ing in - to rich - es, If your hand, it is that
 brain is in a mud - dle, When you lie down in a
 but - cher, and he'll grip you, With his thumb and fin - ger

Bass'n

itch - es, It's a sure, sure sign!
 pud - dle, Sing - ing "Auld Lang Syne"
 nip you, Say - ing "Lamb, plump, fine!"

If your ribs should make you wrig - gle, Then you're
 Ab - so - lute - ly di - a - bol - ic - ly, And
 Then a - round you, he will fum - ble; "One and

going to have a "tig - gle." If your ears are itch - ing
 breath - ing al - co - hol - ic - ly. At last you clam - ber
 two, a pound, he'll mum - ble. If in - stead of say - ing

some-one talks a - bout you, But if your lips are
up in - to your bed - room And then just as the
"Sweetheart" he says "Sweet - bread," Oh! wont you take this

itch - ing, oh, its fine! By a man with scrub-by
sun be - gins to shine, If you wake in nine e -
ten - der heart of mine? If when you an - swer

whis-kers, you'll be kissed up - on your birth-day, Its a sure,
lev - en when your room is six o sev - en, Its a sure,
yes, he goes to wrap it up in pa - per, Its a sure,

sure sign! Its a sign!
sure sign! Its a sign!
sure sign! Its a sign!

sfz

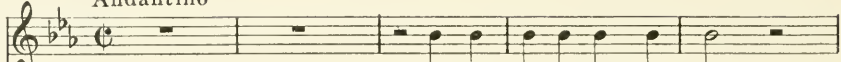
The Road That Lies Before

Words by
P.S. WODEHOUSE


"My Wife My Man"

Music by
JEROME KERN

Andantino


VOICE 

Is this just a dream once more?

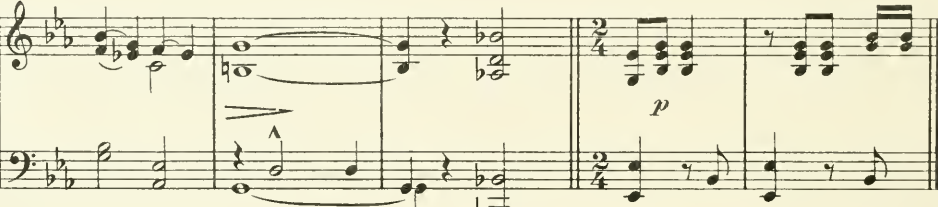
Piano 

mf *p* *mf*

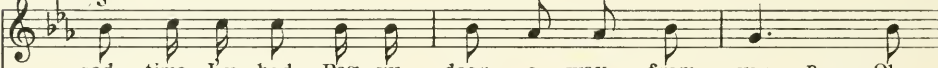
Allegretto grazioso



Just the dream I dreamt be - fore Ruddy: Oh, the




p

S. 

sad time I've had, Peg-gy dear, a - way from you, Peggy: Oh,

dear, do you fear That per - haps you may re - gret? Ruddy: Not

S. 

p

yes, I be - lieve you were glad Of the hol - i - day, It's
Do you wish, now you're here, You were miles a - way? *Peg:* My

true. Con - fess! *Ruddy:* Why it drove me half mad I could
pet! I'd die! *Ruddy:* Can you trust to me, dear, To be

find, I swear, No plan Of life, *(Peggy):* Was it real - ly so bad? Did you
al-ways true Through life? *Peggy:* I can; All my doubts dis-ap-pear As I

Valse

real - ly care? My man! ——— *(Ruddy):* My wife! ——— There's
cling to you, *Ruddy:* My wife! ——— *(Peggy):* My man! ——— The

Refrain.

on - ly just we two In all the
road that lies be - fore Is dark and

world, you see. For I was made for
hard to see. what e'er fate holds in

you store, You dear, for me! You dear for me!
Try it with me! Try it with me!

— And life may bring us joy. Or
— What through we missed it once. We

Life may bring us pain Cru - el or kind we
 did not un - der - stand. Bet - ter to - day we

shall not mind Now we're to - geth - er once a -
 know the way, So let us set out hand in

gain. Glad-ness and grief a - like we'll share Grief will be
 hand. Love for our path a light we'll make shin - ing to

joy if you are there. (Peggy.) Rud - dy take.
 guide the steps we take.

1 *D.S.* 2

You Said Something.

Words by
JEROME KERN
and
P. G. WODEHOUSE.

Music by
JEROME KERN.

Allegro.

Piano.

The piano introduction is in 4/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody starts on a whole note chord of B-flat major, followed by a half note chord of F major, and then a quarter note chord of B-flat major. The bass line starts with a whole note chord of B-flat major, followed by a half note chord of F major, and then a quarter note chord of B-flat major. The tempo is marked 'Allegro.' and the dynamics are marked 'f' (forte) and 'p' (piano).

Ted. All the girls I see Make a hit with me,
Lissie. All the men I know Fas - ci - nate me so,

The vocal melody is in 4/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody starts on a whole note chord of B-flat major, followed by a half note chord of F major, and then a quarter note chord of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The piano part starts with a whole note chord of B-flat major, followed by a half note chord of F major, and then a quarter note chord of B-flat major. The dynamics are marked 'p' (piano).

Where'er I wan - der, I love bru-nettes or some-thing blon - der.
Oh! what ro - man - ces I've built a - round them in my fan-cies.

The vocal melody is in 4/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody starts on a whole note chord of B-flat major, followed by a half note chord of F major, and then a quarter note chord of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The piano part starts with a whole note chord of B-flat major, followed by a half note chord of F major, and then a quarter note chord of B-flat major. The dynamics are marked 'p' (piano).

Lissie. I don't care a bit Where your heart may flit;
Ted. I am not a - ware Why you think I care;

The vocal melody is in 4/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody starts on a whole note chord of B-flat major, followed by a half note chord of F major, and then a quarter note chord of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The piano part starts with a whole note chord of B-flat major, followed by a half note chord of F major, and then a quarter note chord of B-flat major. The dynamics are marked 'p' (piano).

Ted. Why sure - ly you knew, dear, I was teas - ing, I love you dear.
Lissie. Why sure - ly you knew, dear, I was teas - ing, I love you dear.

rall.

Refrain. *Meno mosso.*

Both. You said some-thing when you said you love me, Oh, but I

won-der for how long it will be. If you find some-day, you've

al-tered your mind I'd be for-giv-ing, but sim-ply could not

go on liv - ing! *Lissie.* Girls much pret - tier you will meet by the
Ted. Men much hand - som - er you'll meet by the

score, Will you re - gret you nev - er met them be -

fore? You said some-thing when you said you love me, But

say it a whole lot more. more. —

Daisy.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Poco Allegretto.

Piano.

Back in the

days of child - hood, — When Life was a joy - ful

song. — When skies were blue, and the world was all

new, And when noth - ing at all went wrong. —

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As through the fields, I wan - dered — Weav - ing my

dais - y chain, — Grave - ly I'd pause, While I

pon - dered — Croon - ing a nur - s'ry re - frain. —

Refrain.

Dais - y, Dais - y, Tell me all you know. —

Ev - 'ry time I pluck a pet - al, Se - crets you can

This system contains the first line of the song. The vocal melody is in G major, starting on a whole note G4 and moving stepwise. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

show. ——— Dais - y, Dais - y, Tell me

This system continues the melody. The vocal line has a long note for 'show.' followed by eighth notes for 'Dais - y, Dais - y, Tell me'. The piano accompaniment includes a triplet of eighth notes in the right hand.

all you see. ——— There's a ques - tion you can set - tle:

This system continues the melody. The vocal line has a long note for 'all you see.' followed by eighth notes for 'There's a ques - tion you can set - tle:'. The piano accompaniment features a triplet of eighth notes in the right hand.

Does the one I love, love me? ——— me? ———

This system contains the final line of the song. The vocal melody includes two first endings, marked with '1' and '2'. The piano accompaniment features a triplet of eighth notes in the right hand.

Reminiscences.

JEROME KERN.

p con molto espress.

contenerezza.

dim.

R.H.

L.H.

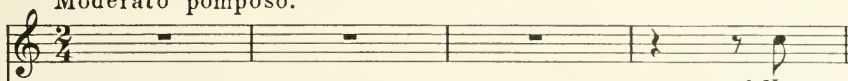
Ed.


Napoleon.

Words by
P. G. WODEHOUSE.

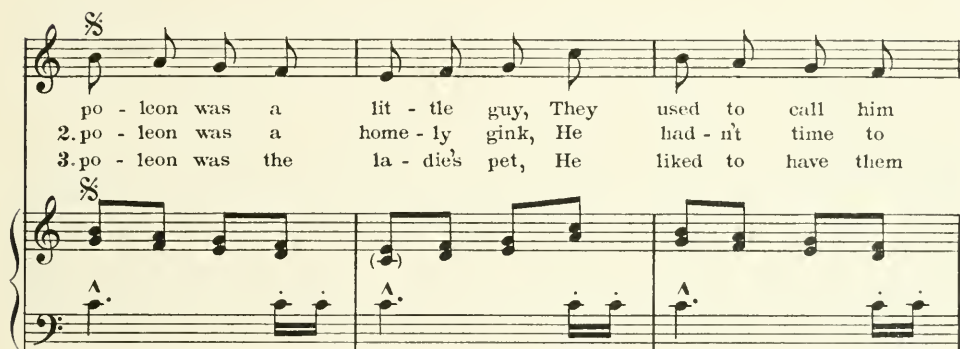
Music by
JEROME KERN.

Moderato pomposo.

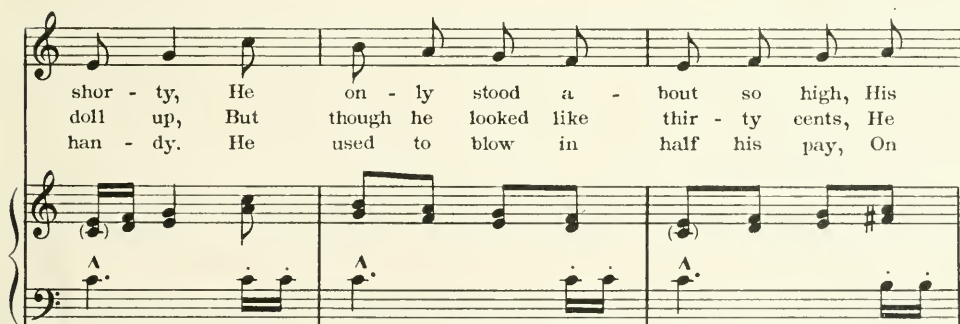
VOICE. 

Piano. 

po - leon was a lit - tle guy, They used to call him
2. po - leon was a home - ly gink, He had - n't time to
3. po - leon was the la - die's pet, He liked to have them



shor - ty, He on - ly stood a - bout so high, His
doll up, But though he looked like thir - ty cents, He
han - dy. He used to blow in half his pay, On



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chest was un - der for - ty. But when they start - ed
packed an aw - ful wal - lop. And all the kings in
vi - o - lets and can - dy. He knew the game from

josh - ing him, His pride, it did - n't in - jure. He'd
Eu - rope, when they came to know his hab - its, Pulled
soup to nuts And worked it on a sys - tem! He'd

sim - ply say "Ah, fade a - way!" He knew that he had gin - ger. Na -
up their socks, And ran for blocks, He'd got 'em scared like rab - bits. Na -
meet a Queen at five fif - teen, By six o' - clock she'd kiss him. Na -

Refrain.

po - le - on, Na - po - le - on, They thought him quite a
 po - le - on, Na - po - le - on, Went out and got a
 po - le - on, Na - po - le - on, The la - dies thought him

joke. "Hey! take a slant at the lit - tle pill!" Was the
 "rep," He had a lot of 'em climb - ing trees, Though he
 great, They fell for him good and hard, they did. When he

line of chat - ter that they used to spill. But they could-n't hold Na -
 weighed a hun - dred in his B. V. D's. It was eas - y for Na -
 came and hand - ed them the "Oh, you Kid" They were wild a - bout Na -

po - leon, When he start - ed in - to scrap, He was
 po - leon, And he wiped them off the map. He was
 po - leon, For his work was full of snap. He was

The first system of the musical score for 'Napoleon'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a key signature change to one flat (B-flat) and a common time signature.

five feet high, But he was one tough guy, And I take af - ter
 not so tall, But he could lick them all, And I take af - ter
 sawn off short, But he was one good sport, And I take af - ter

The second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line.

1 & 2 3

1. Nap. 2. Na - Nap.
 2. Nap. 3. Na -

marcato il basso.
D.S.

The third system of the musical score. It includes a section for three vocal parts (1. Nap., 2. Na - Nap., 3. Na -) and a piano accompaniment. The piano part is marked *marcato il basso.* and *D.S.* (Da Capo).

ff

The fourth system of the musical score. It features a piano accompaniment with a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The system ends with a fortissimo (*ff*) dynamic marking.



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